florida architect / june 1967

THE PRESIDENT'S MESSAGE

HILLIARD T. SMITH, JR., AIA

THE NEW ARCHITECT

The 1967 AIA convention in New York City is history. The proclamations and admonitions emanating from its sessions, however, portend the future.

It was perhaps the most productive of the many gatherings which have gone before and it was well managed, interesting, entertaining, educational, and above all else—stimulating. Its true greatness was most evident in the well coordinated theme speakers. The thoughtful philosophy of Dr. Marshall McLuhan; the brilliant and lucid discourse on education by Dr. Harold Taylor; the practical admonitions on practice of Charles Luckman; the delightful dissertation of Mayor John Lindsay on the use of good design to transform New York into "a city for people and for living;" the awesome technological predictions of astronomer, writer, inventor Arthur C. Clarke; each of these men contributed greatly to the whole. The unveiling of researched-developed concepts of radical changes in design education by Dean Robert L. Geddes and the revelations of the Case and Co. study on the "cost of Architectural Services" completed this star-studded cast of brilliant presentations.

Space does not here permit an in-depth report of each, but enough conclusions can be drawn to indicate a pattern we each must follow if our profession is to survive and accomplish its mission.

Dean Geddes's report would divide the education of architects into nine "modules", each requiring approximately two years of study. One module would qualify technicians while six would be required for specialist consultants or research. Dr. Harold Taylor suggests deeper roots into the liberal arts if architects are to be fit to design the total environment.

If the students now and architects of the future will need six to twelve years education to meet the needs of expanding responsibilities, where does that place those of the present whose education was drawn from the past? Does it not follow that to keep pace we must continue our education at an accelerated pace? Are we not guilty of continuing our education by mere chance, osmosis, or infrequent exposure to some immediately needed capsule of information? If we are to be "whole architects" capable of designing "whole buildings," providing "comprehensive services" in a total environment" that is expanding at an ever accelerating pace, then it certainly follows that we must continue our education at the same feverish rate.

Charles Luckman, one of our nations most successful architects, told us we must be more concerned with money—not only the client's—but our own. Calling for "creative cost control," Mr. Luckman declared that it can produce "better design, better planning, more efficient professional services and more satisfied clients." He defined "creative cost control" as producing fine design within a required budget, concluding "It is easy to be creative without a budget; it is infinitely more difficult, but equally rewarding, to be creative within the budget." After the creative concept is achieved within the burget, we must then control the development cost. After admonishing architects to "make a better living for themselves and their families," Mr. Luckman referred to the practice of architecture as a tortuous occupation filled with a "steady diet of trials and tribulations," stating that neither professional status nor increased profits can shield us from "these daily doses of duress," but suggested that a more equitable fee arrangement could "make them more palatable."

Supplementing Mr. Luckman's conclusions, the Case and Co. report proves the validity of his suggestions and necessity of increased profit for survival. The report shows that the cost of architectural services has risen sharply; the profits of architectural firms have dropped sharply; and that clients are demanding "more complicated and sophisticated service."

These conclusions were drawn from a comprehensive study of confidential cost and profit information from 223 architectural firms in 47 states and an analysis of cost and profit details of 1150 projects recently completed by these firms. The report revealed that direct cost of services and cost of outside consulting services have increased enough to reduce net income before taxes from 22.6% in 1950 to 9.2% in 1966. The report further states that one firm out of twelve suffered an average 5% loss last year and that the average architect is currently losing money on one project out of four.

Without quoting specific recommendations of the management consulting firm and Mr. Luckman, it seems quite obvious that we must budget time and costs with care and use technical manpower more effectively; find more equitable methods of compensation; examine carefully the cost of consulting services; plan profit into practice; educate clients and the public as to what architects do, how they do it, and how they earn their fees.

Said in other words, we must learn to better manage our practice and practice better management.

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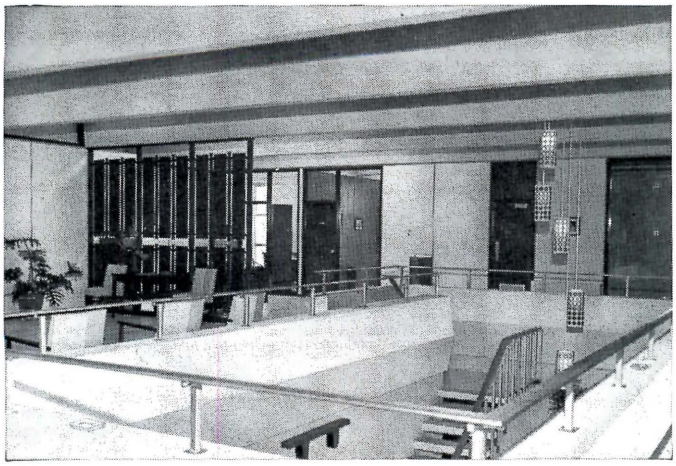
LEHIGH CEMENTS



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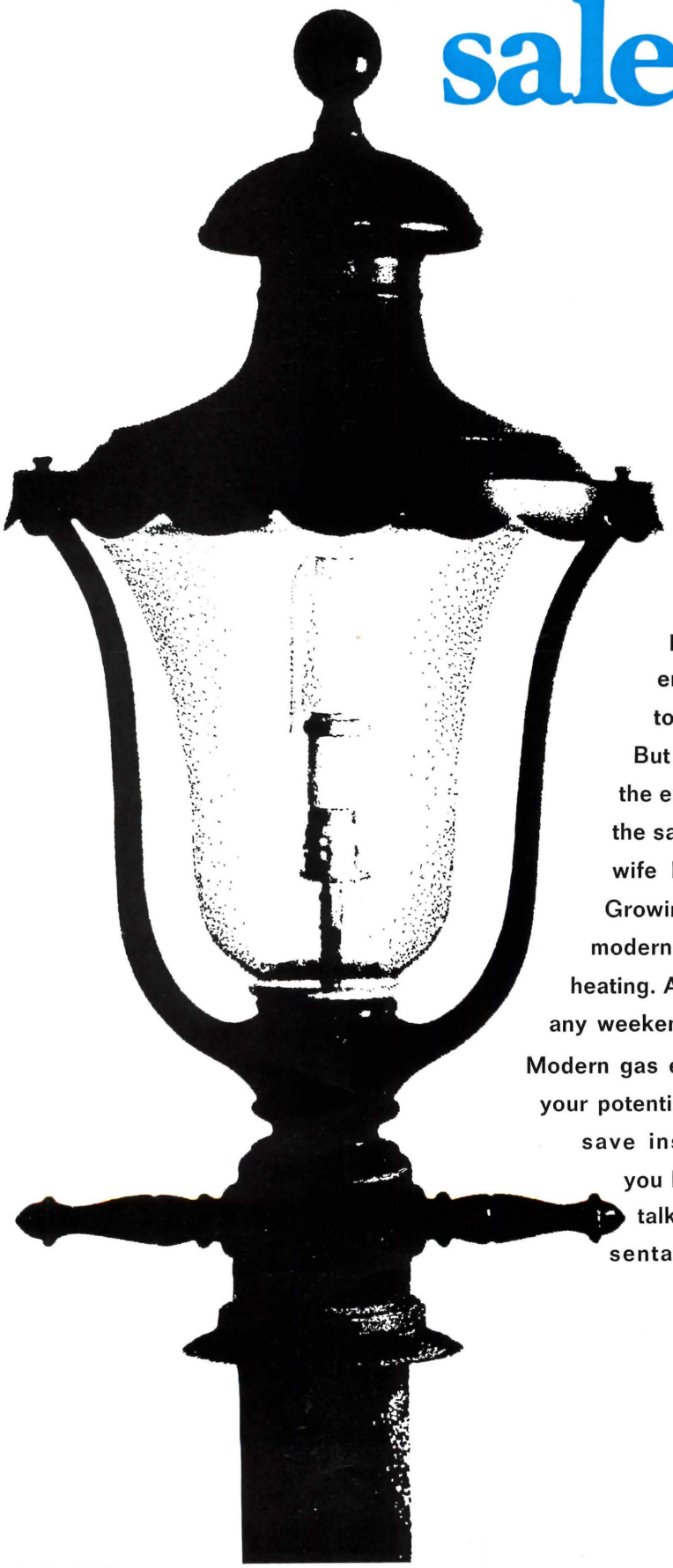
silent salesman



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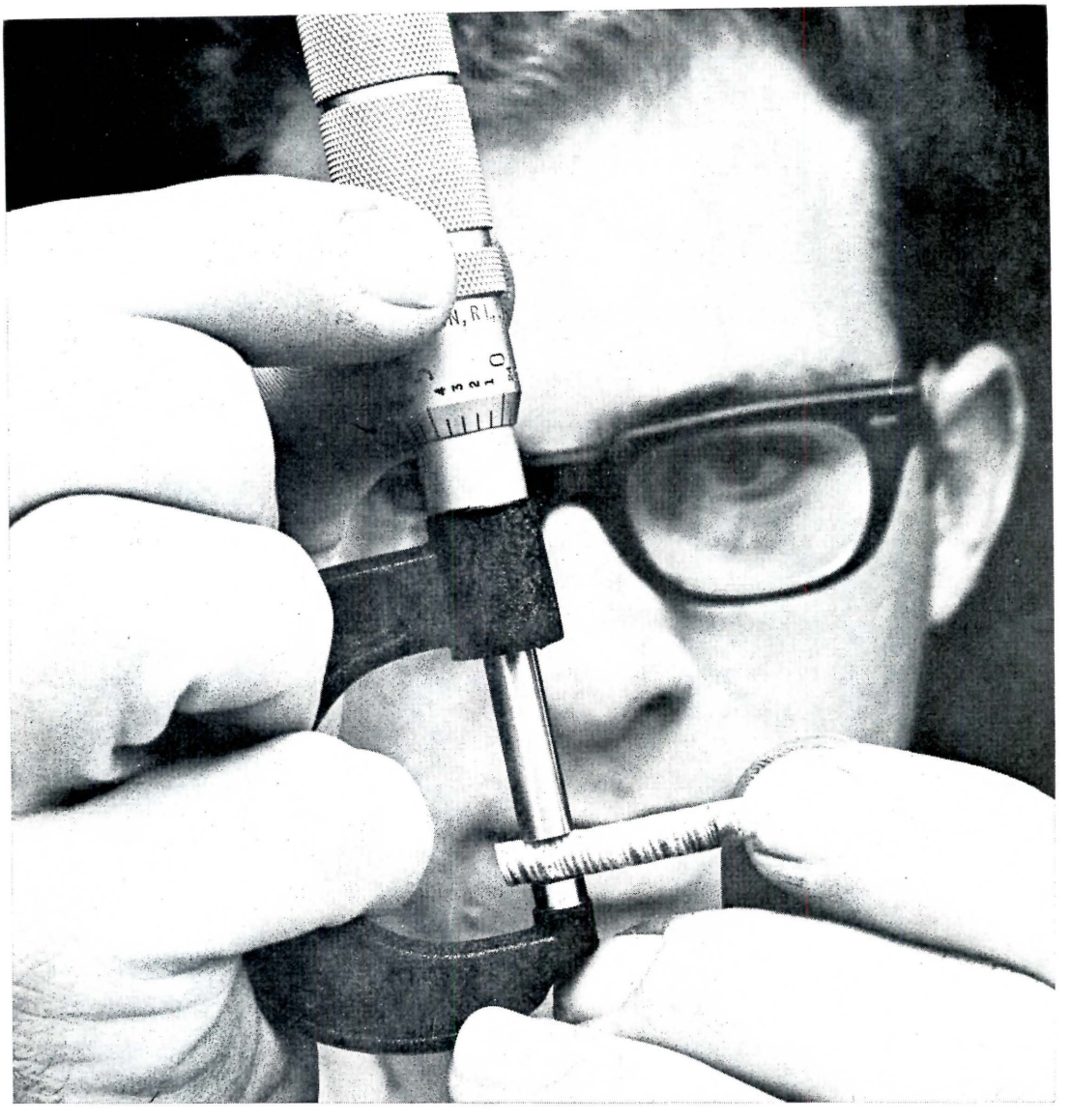

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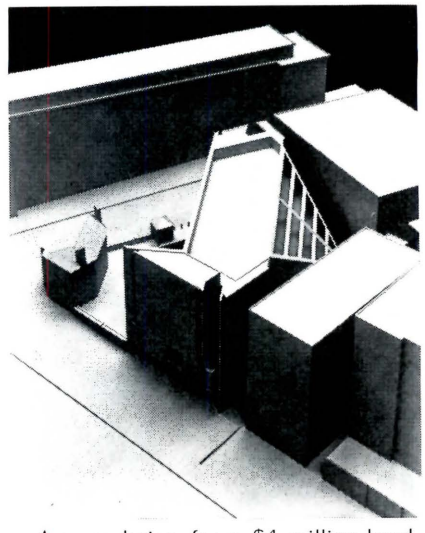
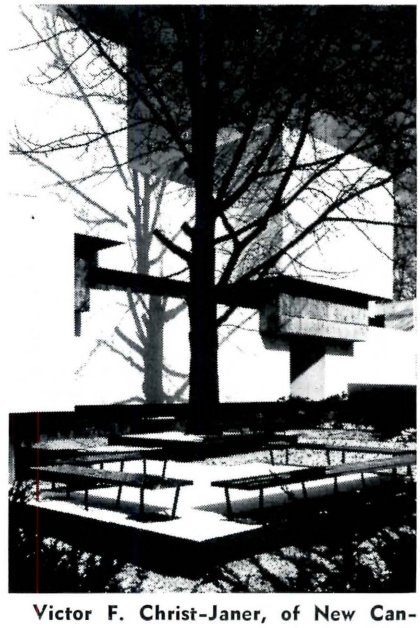


A new design for a $4 million headquarters building on an expanded site in Washington, D. C., was unveiled at the annual convention of The American Institute of Architects.

Architects Mitchell/Giurgola Associates presented models and drawings of the new design to the 3,500 architects and their guests attending the week-long meeting. AIA's Board of Directors gave unanimous approval to the new design.

REYNOLDS AWARD



Victor F. Christ-Janer, of New Canaan, Conn., was presented the 1967 $25,000 R. S. Reynolds Memorial Award for "distinguished architecture using aluminum."

The third American to receive the award in the 11 years of the program, Mr. Christ-Janer was honored for his design of the James F. Lincoln Library of Lake Erie College, Painesville, Ohio. Key feature of the library cited in the award is the architect's unique design for the all-aluminum walls which hang like drapery from cantilevered framing above.

PERSPECTIVE

NEW TOWN

A jury from The American Institute of Architects has selected Cumbernauld New Town in Scotland as the Western world's highest achievement in new urban design for modern human needs.

The architects and planners of Cumbernauld were chosen to be honored by the first R. S. Reynolds Memorial Award for Community Architecture, which confers $25,000 and an original sculpture. The $25,000 will be used to create a scholarship in community architecture.

Chief architect and planning officer for Cumbernauld since 1692 has been Dudley R. Leaker, an Associate of the Royal Institute of British Architects and an Associate of the Royal Incorporation of Architects in Scotland. He succeeded L. Hugh Wilson, a Fellow of the Royal Institute of British Architects, who held the post from the beginning of the project 11 years ago.

Cumbernauld is being developed on a hilltop amid rural fields to absorb part of the population of overcrowded Glasgow, 14 miles away. Every phase of this compact community of an eventual 70,000 population was carefully planned in what the AIA jury called " the most comprehensive project of community architecture to date."

As a "new town" Cumbernauld was designed to be a self-contained community where residents for the most part would live, work and spend their leisure. Key features of the town cited by the jury are:

1. **Complete separation of pedestrian and vehicular traffic in a system of walkways and roads.** The road system serves all needs; yet no vehicle penetrates into a housing area unless it has an origin or destination there.

2. **A unique multi-level town center to extend a half-mile in length when completed.** This facility is the center of the roadway and walkway systems, with each entering at a different level.

3. **Cumbernauld was designed as a single community, without subdivision into neighborhoods.** An urban density—an average of about 85 persons per acre in the housing areas—helps make all parts of the town within easy access of each other.

4. **Architectural design and land planning provide a high level of amenities for daily living.** Scottish traditions of architecture have been carefully preserved in the thoroughly modern houses.

5. **Exceptional economy was attained in development,** a necessity because of the Scottish tradition of low rents. Most units rent from $20 to $27 a month, not including utilities.

Jury members were chairman Morris Ketchum, Jr., FAIA, New York, immediate past president of The American Institute of Architects; Archibald C. Rogers, AIA, of Baltimore; and John Fisher-Smith, AIA, of San Francisco. The jury visited Cumbernauld and other communities before making its decision.

LETTERS

Editor:

The last two issues of The Florida Architect have been excellent. Comments by local architects on philosophy, design critiques, urban strategy, etc. are refreshing. The architects of Florida should be proud of The Florida Architect and its editor.

Wray G. Succop, A.I.A.
Coral Gables

Editor:

The new format and content of the magazine is wonderful! Al Parker's philosophy feature was beautiful — if only we could all be so beautiful!

Frank McLane, A.I.A.
Tampa

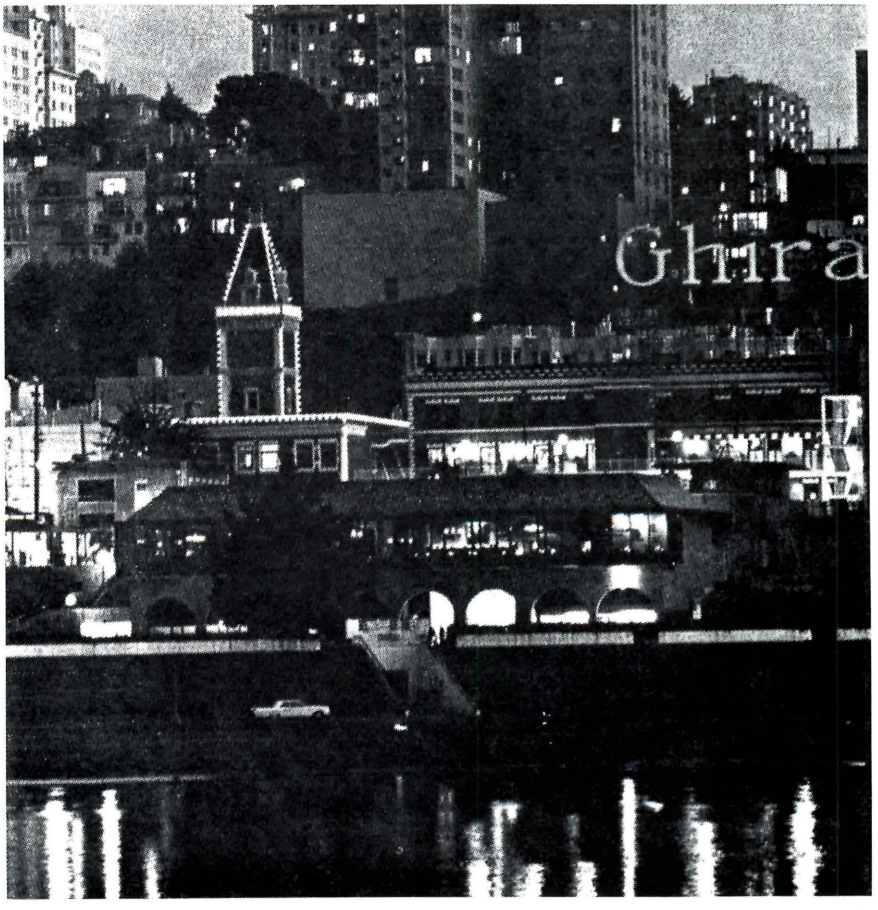
Editor:

The magazine is beginning to show improvement and I congratulate you on your efforts. Keep up the good work.

Roy M. Pooley, Jr., AIA
Jacksonville

HOW SWEET IT IS

What can design contribute to the urban environment? In the sophisticated city of San Francisco, a talented design team headed by architects Wurster, Bernardi & Emmons turned an old chocolate factory and rundown warehouses into a handsome and lively commercial center in which people shop, stroll, dine, and admire the view. The Ghiradelli Square project, regarded as a classic lesson in good urban design and restoration, won both an Award of Merit and the 1666 Collaborative Achievement Award from The American Institute of Architects.



PHILOSOPHY

BY PAUL McKINLEY AIA
BOCA RATON

I believe strongly in the force of individual creative effort and its effect on the direction of the progress of man. Creativity should produce order in man's existence and in his works. I feel also that this creativity should be propelled by an intellectual curiosity; a proper scepticism and a zest for experimentation. Underlying and broadening the effectiveness of these attitudes must be individual awareness — a vital consciousness of one's involvement; both as an individual and as an interacting force in the whole of life — a consciousness of the broader aspects of man's situation — of which creativity and architecture are but a part.

The problems of society and our time are rooted in the individual and his needs. It is to some of these needs that the architect must address his efforts. The extent to which awareness and deeper involvement are present is one measure of the quality of his efforts. Architectural practice in today's society has become increasingly difficult and challenging. It requires the discipline of constant evaluation and re-evaluation — the obligation to personal objectivity in architecture — a constant distillation process to produce a more sensitive and competent approach. Out of this concern must grow a conviction that architecture must go beyond a vocabulary of building materials and an architectural idiom. Meaningful architecture must grow from an enlightened and "involved" view of the human situation. We concede our grasp of technology and creative talent responsive to design principles. To this must be added a third ingredient — an awareness of the human situation — the dilemma of the estrangement of man and nature; the alienation of man and man. The architect owes to his work this vital ingredient of understanding — a matrix within which technology and creativity can combine in building more meaningful in the human sense.

A vast amount of the work of architects is basically good and the profession constantly seeks to improve itself by individual and collective study and criticism. However the noted lack of an architectural "style" or identifiable continuity of achievement in recent times, points perhaps, to this third ingredient — awareness.

The uncertainty of modern life is reflected in all the arts. We see fragmentation of old views and the effects of the emergence of an awesome scientific technology that has produced a trauma from which man seeks to recover and reframe the concepts of his world. Architects, as well as the psychologists, psychiatrists, historians and sociologists must reaffirm man and his place in a changing society. We as architects must be as responsible for man as we are for his "codes" and his "budgets." Our buildings most be more than evidences of alienation, uncertainty and discontent. They must embody a concern for the relation of man to his society and his involvement therein. They must reflect a deeper understanding of the entire human problem.

As today's art, literature and drama demonstrate, our problems are great and their resolution is a major concern of thoughtful men. Hopefully architects will exert through their insights a strong and beneficial influence. To do so is incumbent on architects as masters of the building arts. I do not believe such understanding develops fully as a corollary of the cumulative experience of architectural practice, but must flow from a constant growth in human awareness and consciousness, penetrating all of life's activities. Man's problem in our age is life itself. We are men — we are only different in that we devote our creativity to building. If as architects we are to contribute in a vital way to the emergence of man from his dilemma of alienation and uncertainty, we must locate ourselves as a part of that difficult and changing world. From this hopeful vantage point we then can make a more meaningful contribution to man's world. The architect is more than builder, more than innovator, more than artist; he is also man — but with a special obligation to the search for understanding.

I have thought that possibly much art and architecture springs from a conviction of the artist that what goes on is the result of pure creativity, rather than creativity brought to critical focus by understanding of the human problem and of the artist in relation to that problem. If we concede that solutions in architecture must be in terms of the problem, then we must concede the existence of this bigger picture and accept this framework for our efforts. Since man is involved in all architecture, these concerns must be a determinant of the architecture of our age. We are not only committed to design as well as we can, but in a manner to give witness to this understanding of man and his relation to the world. Every building cannot be a milestone, but most certainly it can be created within a framework of consciousness as broad as the complexity of our age and the urgency of our problems. Emerging from this will be not only an architectural "style" definable by the historians, but something closer to man's needs and aspirations.

ORLANDO PUBLIC LIBRARY

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When are they going to paint it?
How about some aluminum siding?

These and other comments not quite so kind were typical of Orlando's initial reaction to the new public library. The single element that stirred most of the controversy was the appearance of the poured concrete exterior walls. Rough sawn boards in random widths from three to eight inches were placed as shown in the detail from Johansen's working drawings. The result after stripping the forms is a very rough texture with a strong vertical line. Reveals caused by the form boards are deep enough to cast shadows, especially in the low sunlight of morning and afternoon, which increases the apparent roughness.

Not since the construction of Interstate Four through the middle of town had the public seen so much rough exposed concrete. The initial reaction was predictable. Reason prevailed, however, and the City Commissioners have weathered the storm without recourse to paint, stucco, or siding.

A second look can now be given to the building and the location. Many studies have been made by library consultants recommending downtown locations for main library buildings with branches on the perimeter of the area to be served. The same studies also point out the difficulty of obtaining a site adequate in size in a downtown location, and the usual problems of traffic and lack of parking facilities. A trip to the Orlando library in its downtown location by car during the day time will serve as a graphic reminder of those difficulties and problems.

The overall form of the building is as strong a sculptural statement as the surface treatment of the exposed concrete. Johansen has effectively used the vertical circulation elements — stairs, elevators, and ramps — as great solid towers of concrete continuing through the horizontal line of the roof parapet. The vertical excoriation of the concrete on the stair and elevator towers further emphasizes the apparent height and slimness of these elements. Fixed glass in precast concrete or steel frames fills in the spaces between towers. The complexity of the mullions in the glass areas,

however, tends to minimize the desirable contrast between solid and void.

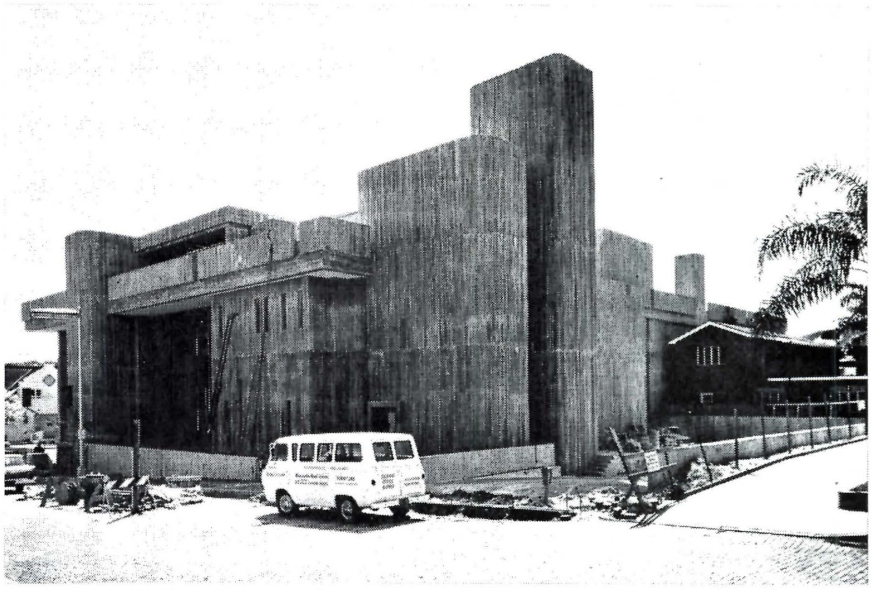
Due to the forming material and the release agent used, the exterior concrete has cured to a pleasing grey green color, and it will be interesting to see what change, if any, weathering will cause in the future. Forming for the specified surface texture proved to be difficult and several patches can be seen. Heavy surface texture on exposed concrete can be seen. Heavy surface texture on exposed concrete can hide many imperfections in the forming and pour, but it still can't hide the horizontal lines caused by variations in color or mix between successive pours.

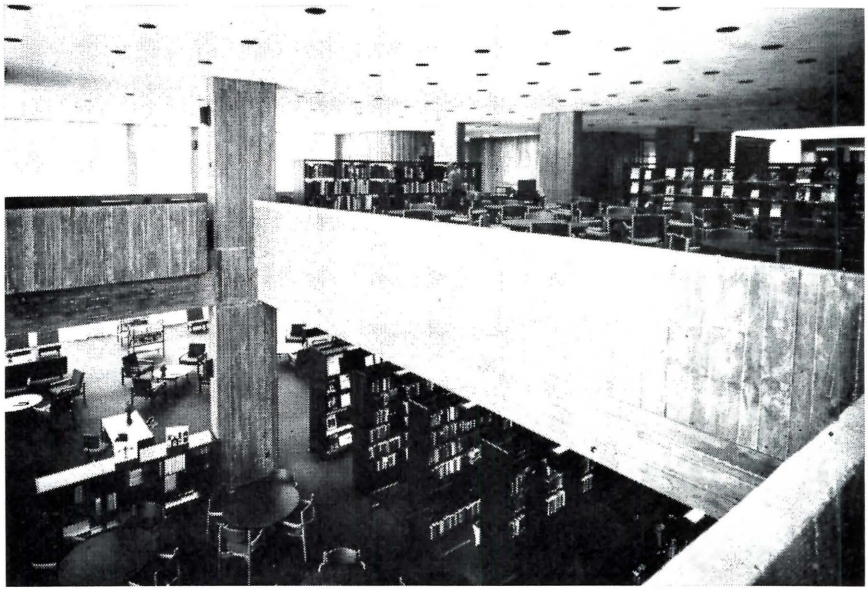
The interior of the Orlando library is very successful. Careful thought has been given in the choice of color and texture to help create the proper atmosphere for study and reading. The large public areas are quiet and subdued in color. Brown and grey tones predominate and mix well with rich wood grain. Colors become much more lively in the children's section and the halls, stairwells and staff offices.

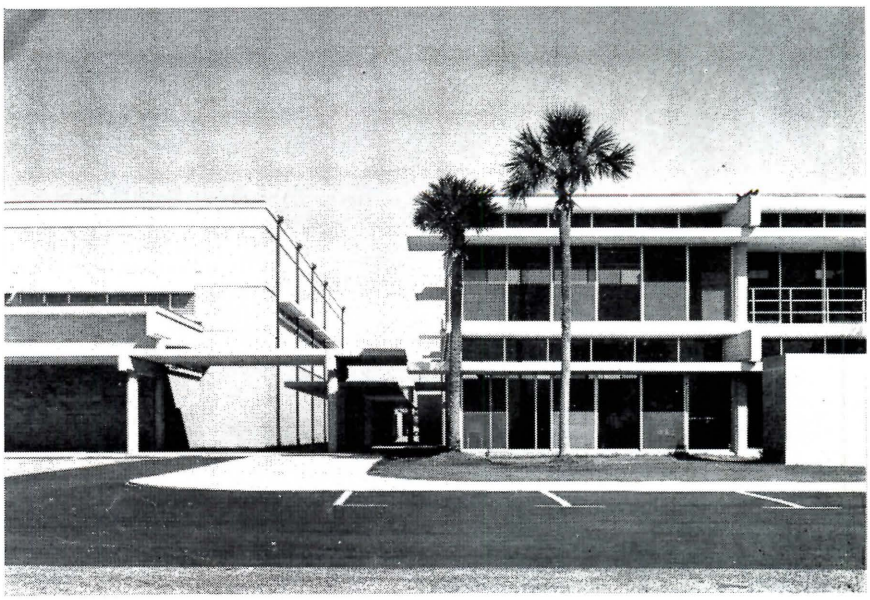
Control or security in a library is always a problem, conflicting with exit code requirements and desirable circulation problems. The Orlando library is no exception. Of the four stair towers so strongly expressed in both the exterior and the interior of the building, only one is for public use. It can become annoying to be drawn across a large room to what is obviously a stair tower, only to be rejected by a sign on the door, "Fire Exit Only."

Lighting is well handled for architectural purposes. The exterior concrete towers are flooded either from the ground or by large custom designed fixtures attached by arms to the side of the building. All fixtures are placed to take maximum advantage of the concrete texture. Stack lighting is very successful and function. Most reading areas are well lighted, however, the choice of recessed ceiling incandescent fixtures has not worked out well, particularly in the two-story reading rooms.

The new library has definitely made a significant contribution to the architectural enrichment of the Orlando area. It is a bold statement of architecutral philosophy, and has not been accomplished without the controversy expected from such a strong statement. A major public building without some adverse public reaction is either the first perfect building ever built or just another example of anonymous public architecture which happens all to often.







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6. New speedy "Quick-Recovery" models can deliver as much hot water in 24 hours as the average family uses in 2 full weeks!
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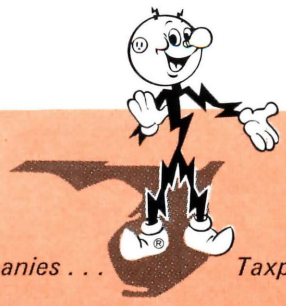
8. Electric water heaters cost less to buy, less to use.



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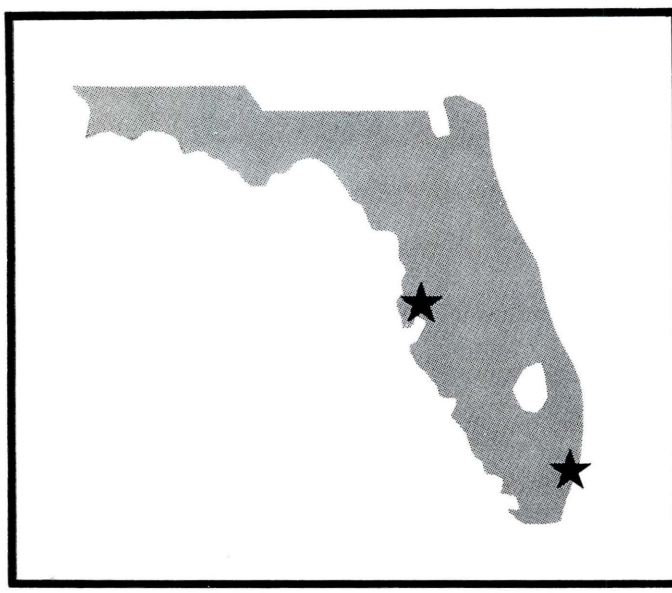

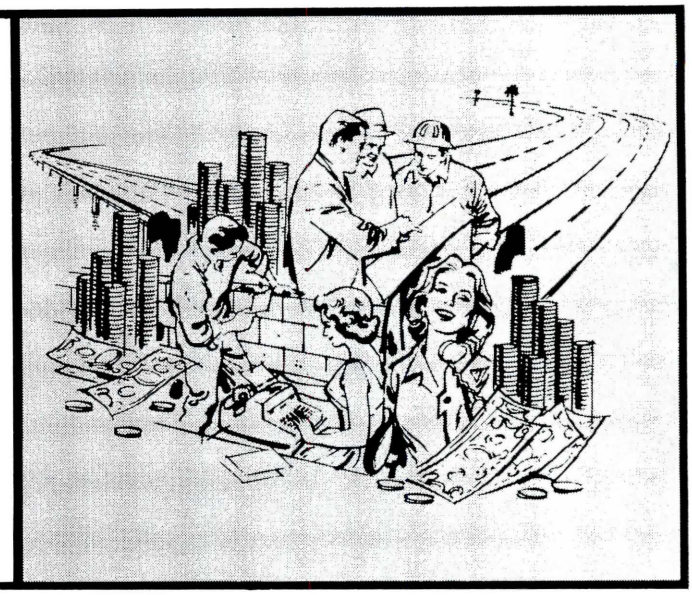

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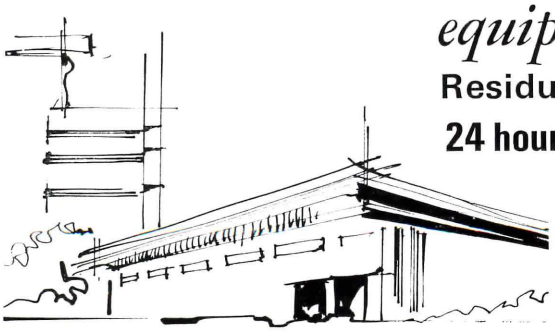

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Cement: Concrete = Sunshine: Florida

Yes, just as this simple ratio states . . . cement is to concrete as sunshine is to Florida. We all know the important role Florida's delightful, year-round climate has played in the state's tremendous growth over the past twenty years.

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Basic concrete mix formulas are designed to use only enough cement to insure maximum strength, durability, stability, watertightness and other characteristics of quality concrete.

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PORTLAND CEMENT ASSOCIATION
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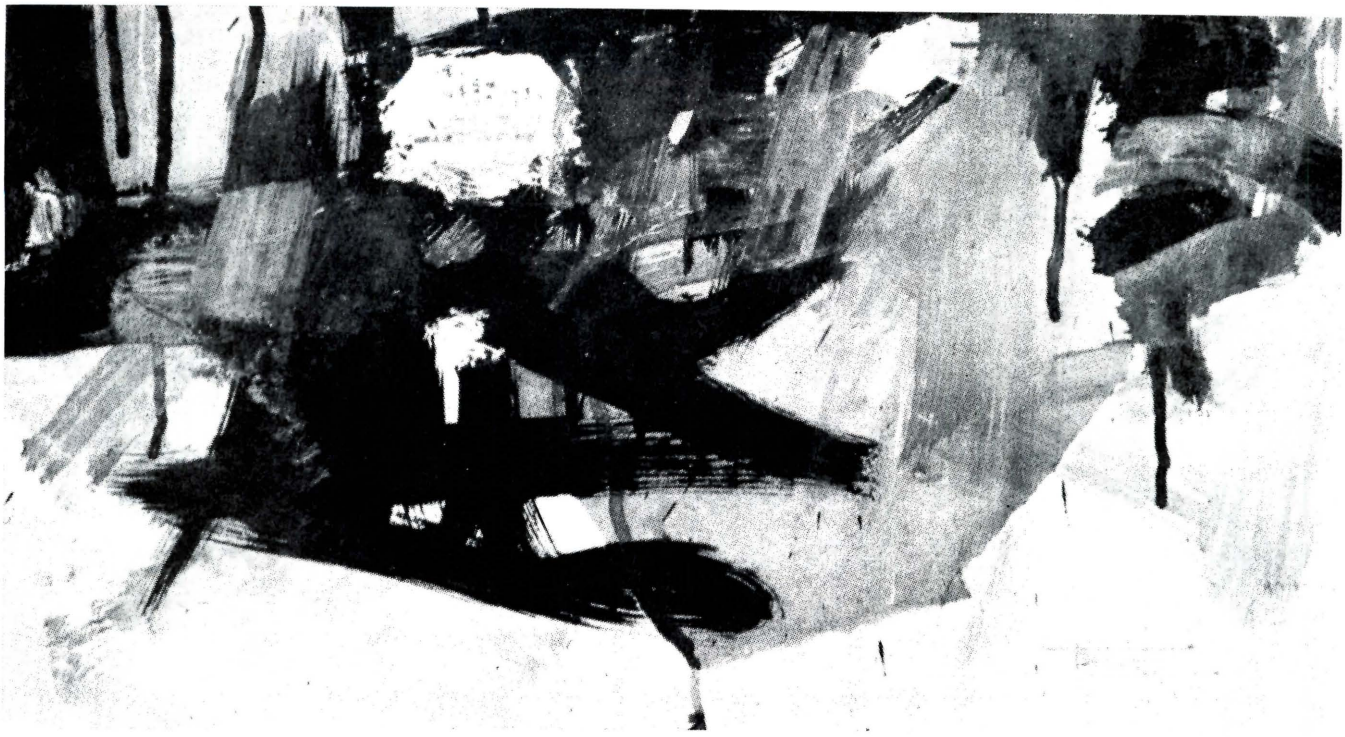
An organization of cement manufacturers to improve and extend the uses of portland cement and concrete



Journey of a Letter
By Sebastian Trovato

6 FLORIDA ARTISTS SPEAK ON FLORIDA ARCHITECTURE

"Most can raise the flower now,
For All have got the seed."
Tennyson

"All have got the seed." How true. How painfully sad to see so many seeds wither and die. So few plants able to grow. So few flowers. So many excuses!

Architects are notoriously eloquent about the many reasons for their failure to achieve their noble goals. With the ever growing pressures of our business and science oriented culture the excuses often sound credible. Man's cry for a noble and dignified environment is often drowned in the tears of frustration shed by a profession much too quick to make excuses for its abrogation of its artistic heritage.

The following Florida artists were asked to comment freely about Florida Architecture. Here are individually successful artists and craftsmen who strive to master their own media, to bring beauty to man from paint and clay. Is it any wonder that they seem unsympathetic towards a profession which calls itself an "art" and still does so little with so much.

LOWELL LOTSPEICH --- Architect
Winter Park

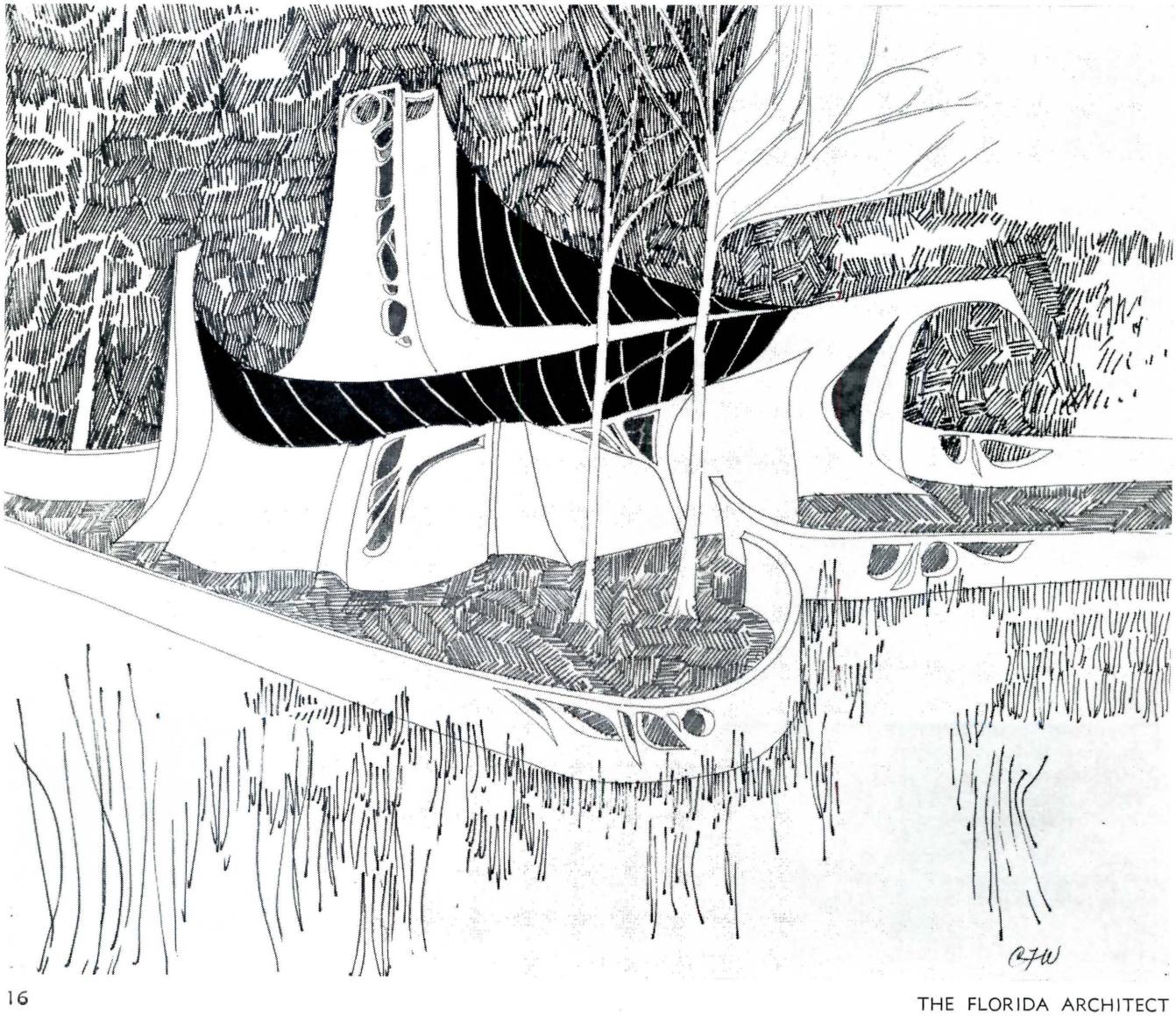
CHARLES WILLIAMS

Painter, silversmith, potter, weaver, registered architect — artist in residence, Stetson University, Deland, Florida.

I do not intend, in this essay, to censure architects for not including works of art in their buildings. I do intend, however, with whatever power I can extract from the written word, to criticize architects in Florida and elsewhere, for failing to be concerned with **building** works of art. My whole thought here rests on the premise than every architect **must** be an artist. An artist who is not an architect needs only to be an artist, with all the awareness, intuition, cognition, illumination, concern for humanity, etc., that is implied in the word. An architect, however, must possess all these attributes and abilities, **plus** the abilities usually ascribed him, for every drawn line that becomes solid form influences every life that touches it, and therefore the course of human events. The architect then, must as an essential prerequisite to his commitment to the profession, be an artist. Those among us who are successful without being artists are simply a sobering testimony to the level to which architecture, once the greatest of all arts, has fallen.

Is it possible to rationalize the fall of architecture? Is it even possible to **explain** it? Has the rise of technology made architects, in the full, traditional sense of the word, obsolete? Are we drowning men caught in the whirlpool of a tasteless society? The answers are not clear cut, of course, and perhaps hindsight will tell a sad truth, but it is more encouraging to believe that architects have abdicated their position: **they have failed to create a stimulating environment for man.** They have failed to produce, with all the resources of technology at hand, a convincing body of the most significant works of art. There are exceptions, of course — there are "Stars" in the profession (who, not incidentally, meet the requirements I would propose) — and these few real architects have established, through no fault of their own, a pattern of "form follows fashion". These trendsetters — Rudolph, Van der Rohe, Lundy, Kahn, Stone, Yamasaki, Barnes, Johansen — to name a few, are widely imitated as soon as they give form to a new trend of thought. The forms that have taken them perhaps years to develop, the rest of the members of the profession use without reference to any continuity in their own thinking or form evolution.

Evidence that architects have failed to produce stimulating environment is everywhere. Our cities are so ugly that even governmental authorities have noticed, and from time to time make efforts to do something. Most of what they do concerns solving immediate political problems of traffic and slum ghettos. The solutions are seldom successful even on a purely pragmatic level and almost never on a sociological or artistic level. Other evidence can be seen in the "art world". The most talked about, most followed, most stimulating artists are those concerned with environmental art. These artists are trying to involve people in their work — trying, literally, to create an environment to which the viewer will react, either intellectually or emotionally. This kind of art form would probably never have evolved if there had been more Bruce Goffs, more Paolo Soleris, more Frank Lloyd Wrights: architects concerned with



just this problem of a stimulating environment.

But what is it that prevents architects from carrying out their most important function? The tendency, of course, is to blame everything on the unsympathetic client or the budget, but beyond these sometimes insurmountable obstacles, there are problems which can be dealt with. For example, knowledge of historical styles colors much architectural thinking. I'm talking about Greek, and Roman, and Georgian, but I'm also talking about Frank Lloyd Wright and Mies Van der Rohe. This knowledge of our heritage, instead of freeing and stimulating most designers, has limited their thinking, has categorized types of design, has kept them within the bounds of a borrowed esthetic discipline. Insensitive use of materials and total disregard for external environmental factors, to cite another example, has divorced man from the world of nature. Didn't anyone listen when Wright spoke of the appropriateness of materials, and **nature** of materials? Our architects have created giant monsters which fight nature in so many ways that most of the architects' energy is consumed in making the structures habitable through our fortunately advanced technology.

This great American technology doesn't always work **for** us, however. It has led, logically, to the product catalog, which makes it possible to select every building component from a catalog of mass produced items, and somehow piece them together to make a building. Design, then, becomes limited to the manufactured item, completely divorced from anything akin to inventiveness, continuity, or unity. This is anti-art; it is on the level of Marcel Duchamp's "Readymades," which were nothing more than purchased, manufactured items which he **signed** and exhibited as works of art. Architects are doing the same thing, but apparently without the knowledge that the pieces they put together need nothing more than the architects' coveted seal to make them "Readymades".

May I suggest that part of the problem lies with the architectural schools? Very few of them are successful, even if the attempt is made, in providing graduates with the proper ideals to fortify them against a hostile clientel; very few of them graduate artist-architects, even fewer, thinkers. Most of them graduate problem solvers, not artist-architects who will have the ability or desire to save the world for man.

If, as I proposed here, architects have abdicated their position by failing to create a stimulating environment for man, then there is hope of regaining that position by reassuming their proper roles and attitudes. I believe this is possible: in fact, I think architects must, in the technological society to come, assume an active role of **command;** they must guide governmental officials and direct every conceivable type of engineer, for they will be, if properly educated, singular in their understanding of three dimensional concepts, the relationship of those concepts to nature and to man's environmental needs; and they will be motivated to conceive every architectural effort as a positive influence on the evolution of man.

CHARLES FAGER

Potter, craftsman, registered architect, assistant professor of art, University of South Florida, Tampa.

Looking at architecture today in Florida from the viewpoint of an artist brings memories of my past point of view as an architect in the Central states. I recall thinking that Florida was a far-off fairyland where palms swayed and all new buildings such as Victor Lundy churches and Paul Rudolph schools made The Architectural Record. After being in Florida for almost four years, it appears there are many more non-architect architects and non-architecture buildings than expected.

The same conclusion follows for artists. It seems that creative manipulation of environmental space has succumbed to big business. Few so-called architects dedicate themselves and their lives to the idea of architectural success being the relevant innovative manipulation of the space we live in and breathe. Success is gauged by how many dollars of buildings pass through the office each year and where the architect and his family fit into the social set. I surmise that about 10% of the readers of this publication are worthy of the title — "Architect."

So many buildings in the West Coast area seem to be irrelevant, poorly conceived redundant filibuster from the past brought forth only because compromising "architects" are easily bought by misguided clients. Why hide behind the old saw, "You must compromise to make a living" or "do the bad jobs to get the good jobs." The artists today that are worthy of consideration are those who were willing to work dedicatedly for their ideals and happily had both the facility and relevancy to bring them to the fore. I say the same applies to architects. Do any of you ever become philosophical about your existance? What has your contribution been to humanity?

The responsibility for aesthetic homocide weighs heavily on my shoulders. The architect should take up the task of education to bring his client to an understanding and proper perspective of his involvement in the architectural process. Possibly the majority of architects do not do this because of their own lack of understanding.

I am a potter, which to me means I manipulate special ideas just as an architect except on a much different container scale. Pots are like people, there are all kinds; and I suppose you accept or reject them for what they are. This is a little difficult to do with architecture. After the act, buildings must be lived with for many years. The architect seems to me to be under much more ethical pressure to put forth his best possible aesthetic effort from a continually expanding knowledge than any of his fellow citizens. This I believe strongly because of the powerful impact environment has on existence. Why is it that a well designed, innovative building such as the federal offices in Tampa (which one would assume would fail because of federal red tape) can be successful when down the street there are new buildings for private enterprise which aren't even decent copies of the past? Municipal and public buildings usually fall by the architectural wayside because their designers are influenced by politics and existing dogma, but take a look at the outstanding exception in Orlando — the Public Library. Could the problem be the architect? It must be the client; he knows all about architecture. Maybe it's the budget. Then what is Christ the King Lutheran, a beautifully conceived low-cost, simply done little church doing in Temple Terrace? Whoever says good contemporary design costs more doesn't think logically. Today's labor with today's machines plus today's willingness to expect, not only accept, change should be inspiring for architects. As an artist, you would think by now I would be suggesting that architects call in painters and craftsmen to add to the creative appeal of their buildings. Instead, I believe architects need to involve themselves more in the other arts. How can you separate them? There are very many so-called architects who have very little if any understanding of the arts as a whole. If they did, architects everywhere would be making more use of the community of artists presently. Almost any outstanding artist I can think of both past and present has been or is involved in overlapping areas of art.

ROBERT GELINAS

Painter, sculptor, assistant professor of art,
University of South Florida, Tampa.

It has been said that the primitive concept of architecture begins with a man finding a home in a cave on a hill. The cave offers a sense of security and protection and the hill allows him to overlook his enemies. It also means that he not only needs security for himself and his family and protection from the elements but a sense of identification with a society — friends or enemies alike. He also has to go down the hill to seek food or to deal with his friends or his enemies.

If the concept of architecture begins with the concept of designing an environment in which man can live and work, then Florida architecture begins with the notion of suitability to a very peculiar kind of space. It is that kind of space inherent in the Florida landscape; a landscape which is flat, open, expansive, although not in the same sense as a Far Western landscape. It is peculiar because in Florida a man has no identification with the space which surrounds him, no sense of scale. There are no mountains by which he can establish a sense of distance and height. Everything is at the same low level: that of almost sea level. He is constantly made aware of this non-identification by what I would call "instant architecture" — whole new instant universities; instant institutions all pre-planned and laid down; instant hotels, motels, shopping centers and malls, civic centers, art centers, science centers, instant cities and retirement complexes; instant suburban home developments. All of these consist basically of buildings which are flat-square. They are laid down end to end in seemingly endless rows along a horizontal plane. They are laid down, and did not grow up — organically, generally through the process of man identifying with his surroundings and living in them. It is put there instantly, all at once before he comes to live in it, or it is put there not for him to live in at all but only to look at, to pass by, admire and move on to some other section of the country from whence he came. He is invited only to pass through briefly. I am reminded of a quote from Kafka which reads, "I am not of this world, I am only passing through." These flat, square boxes are then embellished with surface decoration, glass to let the outside in (which has to be covered by some form of sunscreen to keep the sun out). One function contradicts another until even the surface treatment is cancelled out.

It is an architecture which is made to look "new" or "modern" (if I may use such an ambiguous term), or it is an architecture in which the "old" is merely preserved for appearance. It is an architecture which is superficially and artificially cold, uninviting and impersonal. It has no personality or charm in that it has no capacity for aging as do buildings found at Yale, and Harvard Universities, for example. As a sculptor would say, it has no patina — the warmth of surface which comes from aging. Every year concrete surfaces have to be repainted to look "new" again and if they are not maintained thusly they do not age but deteriorate.

Florida history is not very old. The population increases and new building surges have only come in rather recent years. Old buildings in Florida are hardly ever more than 50 years old with the exception of St. Augustine, a vertible museum which is superficially preserved. I say "superficially" because some buildings there are not actually as old as they appear. Something of a feeling of terror occurs within me when I witness the complete tearing down of an old building in order to construct a new reproduction in its place which is made to look like the old one — as if it were the old one itself and had been standing there the whole time. The old Fort in St. Augustine is a better example of an historical monument in that one can better sense a feeling of history. But the Old Fort is made of more permanent materials and things have been left more as they were.

I get something of the same feeling of terror in regarding the construction of new motels in Miami Beach. Nowadays, it is most impossible to see the beach itself for the hotels clutter the landscape and completely obscure the beach. Each year th *multi-million dollar hotels* which were constructed one or two years before are outmoded by a newer, fancier, more plush hotel which is now more superficially impressive to the tourists. The "old" ones are either torn down or remodeled to keep up with the pace — a fantastic pace at that, in which no one can foresee where it will lead. What will they do next in Miami Beach? There is no more room to spread out so the tendency is toward "Little New York." The move is now upward.

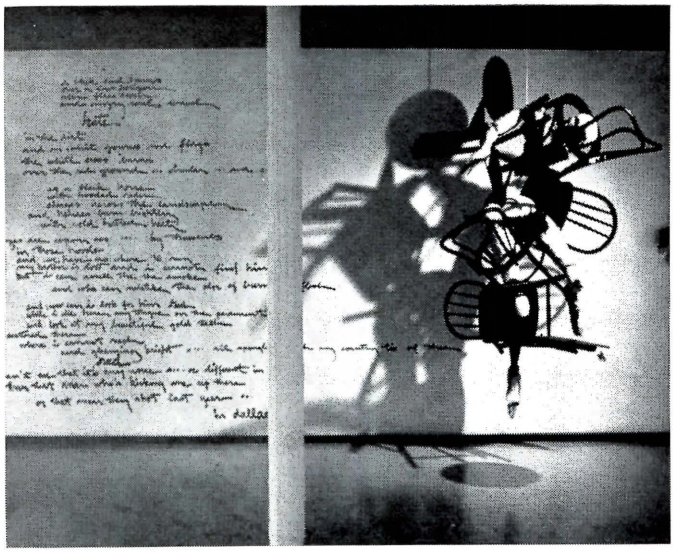
Old buildings, especially wooden ones, do deteriorate. In Florida the climate and weather conditions are such that things deteriorate or become overgrown with shrubs, trees, etc., more quickly than other areas of the country. It has been only during the last 20 years or so that we have begun to use concrete block. Yet we seem to be concerned with a more ephemeral and transitory kind of building than the notion of permanence and aging.

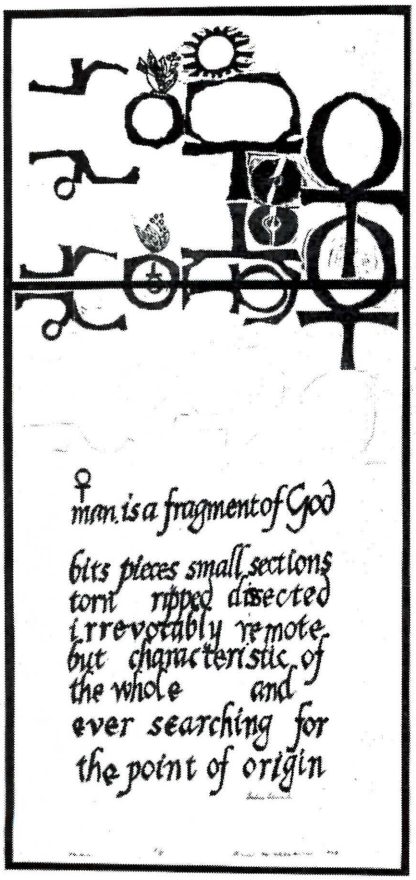
The average amount of time a family lives in one home is no more than five years. We do not build houses for one family but to satisfy several families who might live in that same home. The construction is generalized and standardized not only for the purpose of satisfying the needs of several families but to make mass produced homes (suburban projects) easier to construct rapidly — prefabricated instant boxes, lined up in rows which all look basically alike, the product of a computer oriented society. Even the so-called "custom-designed" homes are gathered together in a common urban project in which certain aspects are still standardized. Everyone has a lawn of a certain size and the distances between homes are the same, and so on. We lose our individuality once again because of lack of personal identity — and planned obsolescence. All over Florida there are thousands of homes which are going to seed. Nobody lives in them because they are obsolete — just so many more "new" homes for the government to dispose of. People do not buy and renovate an old house very often. They build a new one which five years or so later they move out of — just one more surplus home.

Some of the homes built a few years ago along the lines of Spanish influences have more charm in that they have more capacity for gracious aging. They were not planned for obsolescence. They are more organic in that they are historically more well rooted and suited to the landscape, as are for example, hacienda type homes in Arizona and New Mexico, which came from their environment and history. The earlier cliff dwellings in that part of the country were a prime example of organic architecture. In Florida, the A-frame construction seems to fit its environment rather well and it is also historically well rooted. Our first influence in Florida, we remember, were the Spaniards and the Indians. This is to say that there are some examples of architecture in Florida in which an imaginative use of basic structure has resulted in a well-founded and suitable organic function.

Most of Florida architecture, however, is not only inorganic in the sense mentioned above, but as planned obsolescence is poorly planned. It is perhaps old fashioned nowadays to think in terms of permanence. In an age where art has shifted to more ephemeral and transient modes of expression such as happenings and throw-away art, I am sure that many exciting innovations are possible within the concept of disposable architecture as a natural development of prefabrication. But when and if that development results in row upon row of waste homes, like ghost towns of the West, it will be no better than the pine trees and palmetto bushes which they replace. We are filling in the swamps to make unusable land useful. I question the use we are planning for it.

As long as these conditions continue to exist; as long as the Floridian is treated as a tourist; invited briefly to attend, to notice and perhaps be even overwhelmed by a surface superficiality, his experience with his environment at best can only be a brief encounter, totally lacking in depth. At that, he can never really hope to establish anything of value in his living. We become a generation of nomads — traveling from place to place in search of some kind of meaningful identification with the society and the landscape in which we live and work.





ANN WILLIAMS

Painter, printmaker, staff—Jacksonville Art Museum, art teacher—Duval county schools.

Art may be essentially identifiable as invention; invention of means of expression which produces a newness of idea, theme and form. The discovery of new expression and structure is individually determined.

The artist and the architect may individually interpret the relationship of idea, the arts, and architecture and come forth with a unified order of structure and visual statement.

The artist and architect are concerned with order. Each possesses the desire to invent, create, relate and communicate. The realization of creative ideas through expressive means calls for sound physical, sensual, spiritual and intellectual qualities.

The artist and architect should be aware of what constitutes professional criteria to bring about related creations of excellence.

The architect should be aware of the arts, comparisons of good and inferior, examples in all art forms. The artist must be knowledgeable of structure and space. Each to possess the capacity to see with understanding in order to relate arts and architecture. The artist, if he is to become involved with the enhancement of architecture must understand the architect's concept of design, space and material.

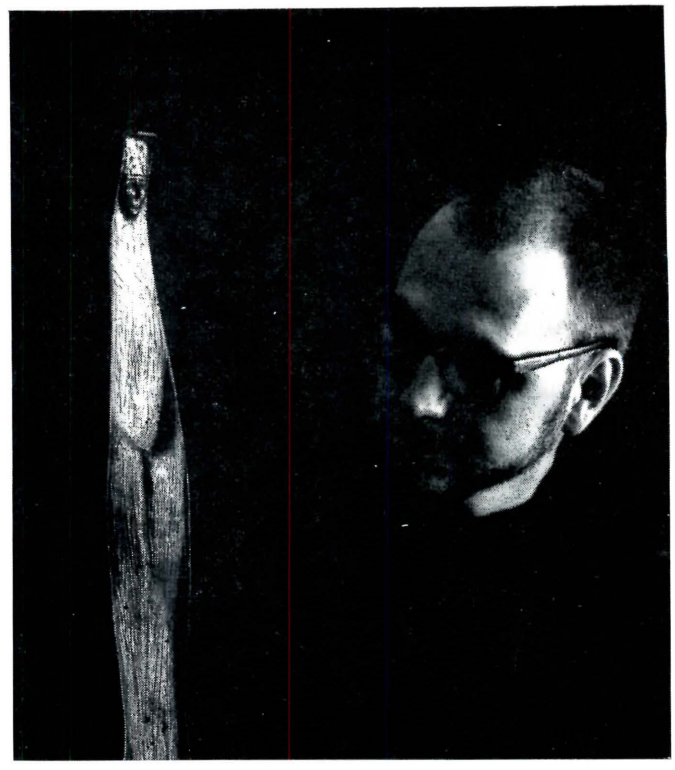
The Florida Arcihtect could become aware of the numbers of professional artists in the state of Florida whose abilities could be called upon to enhance space and place.

The architect should clearly state such matters as concept of design, purpose, function of a particular structure to the artist. Time alloted for a given project should be stated and amount payable to the artist for design, execution of, supervision of installation, etc., clearly understood by the artist and architect.

The idea of catalogue selection, "canned artifacts" and appointments to enhance architectural creations are seldom related, nor beautiful, nor are found to be less expensive than original works of art. More often it is an unfortunate compromise that detracts from the architect's original concept of function and beauty. Often, the professional artist has in existence works of art, paintings, prints, sculpture, pottery, weavings which are available to the architect; for his consideration and selection, to be housed as an enhancement to architecture and in turn become a visual experience to those who pass within viewing distance.
Ann Williams.

RICHARD BUGDAL

Art director, Brothers Bogusky Design Studio, Miami, potter, sculptor.



Architecture — the noblest of arts?

The ability to mold stone and wood into a visual expression is a gratifying art. To deed this creation with a philosophy of life and to give it function that can physically fulfill our every sense must be considered a noble art.

To apply this concept to Florida architecture is to realize the difficulties that must be overcome before she reaches her golden age.

It cannot be argued that the South Florida populace is sheltered as well as any society behind our Dade Gothic, Hialeah Colonial and Miami Beach Modern facades.

But is this shelter enough? I think not. Florida is in dire need of an architectural philosophy that will evolve from the very essence of its sub-tropical climate. It is time to shed the architectural skin that has been borrowed, reworked and that is now destroying natural resources which have enticed a million residents to settle in our state.

You, our architects, must give birth to an architecture that does not ensnare us within four walls, an architecture that does not close out our flowers, trees and birds. Movable walls, roll away ceilings, solar screens, air screens are your tools of an advanced technology — a technology that promises an architecture that will create a bond with nature and not burden it.

Expensive? Can good architecture be shared by all classes of society? My wife and I, in planning our home, find it no easy matter to co-ordinate quality and budget. But to compromise and buy architecture by the lowest cost per square foot will only cheat us of years of living enjoyment.

Your challenge is a great one. Let your voices be heard, survey, guide your zoning and tax boards, work closely with your real estate editors and urge experimentation by your suppliers.

Teach us through lectures and exhibitions. Teach our children through new programs in school curriculums. Why should architectural study be reserved for graduate level when it is one of our most used facilities.

But, if you cannot meet this challenge, time may prove to be your ally. It is said that "time mellows many things."

To those architects who have maintained their ideals and strive to make our Florida architecture stand out rather than stick out, I say, thank you.

SEBASTIAN TROVATO

See Cover and p. 15

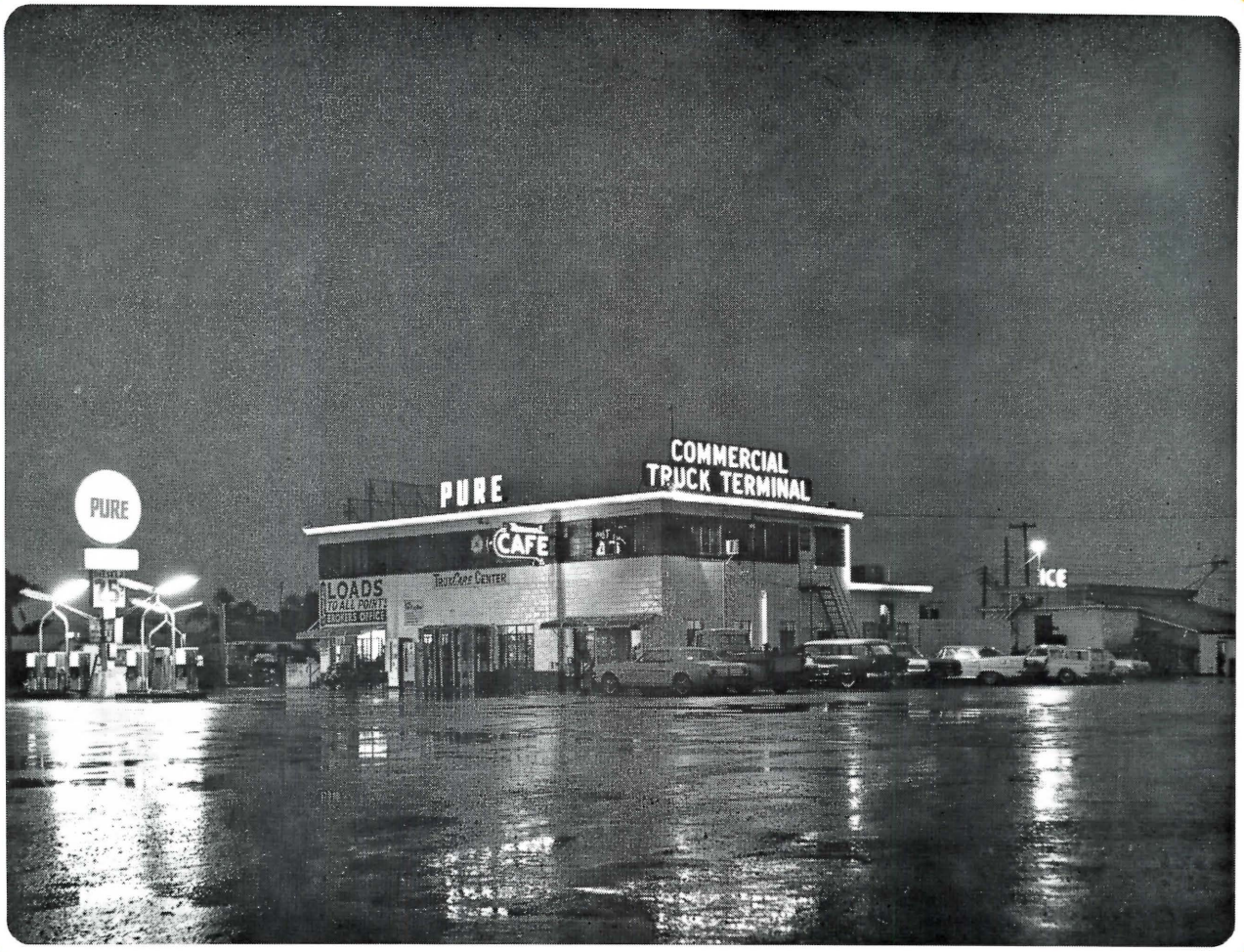
Painter, Miami, Florida.
Prizewinner in many national shows, represented in national galleries and collections.

If one can imagine the city as a heart, and its beat the people living within its environment, the analogy would just about approximate the general idea of what I consider a city to be. Some of the environment would be physical, such as light, space, air, etc., and others such as psychological, emotional and social. As an Artist I shall comment mainly from a standpoint of esthetics.

The subject: Florida architecture, specifically Miami, my residence. First I must mention that we in South Florida are fortunately endowed with one of the world's ideal climates, a fact that should make a landscape architect very jolly with our 365 green days plus a variety of foliage, trees and abundant limestone. Yet if one takes a second look around the former mentioned items are not properly used even in a mediocre manner. Except for a smattering of good architectural planning I find Miami on a slow perpetual road to blight and decadence, and it's reaching a point where a complete overhaul is physically and financially impossible. Something must be done quickly! Zoning, the key to good city planning, has become a political football, kicked around at the expense of Mr. John Q. Pressures have been brought on Zoning Boards by unscrupulous individuals to destroy or "Rezone" for lightening profits, resulting in the destruction of the original well planned community.

Rx: Complete new urban planning, headed by a board of this city's most creative architects. This planning and operation must not be limited to slums or badly blighted neighborhoods, but a gradual normalization of all communities realized. We are a new city and new avenues of approach can be arrived at. All Zoning must be acutely scrutinized. This should bring about a creative society with people as the generators, their creative activities their aim and physical element as their tools. Open spaces between structural masses should be the main goal. This City has a definite lack of parks and may I sadly add, public beaches. Paris has Le Bois du Bulogne; Rome has its many villas; Venice its Lido and Canals — even New York has Central Park. *Old Buildings* must not be torn down only to be replaced by new facades. Too much architecture in Miami is all front and no back, giving the appearance in many instances of a gigantic sprawling movie lot. Architecture in buildings must be moving constantly. Architectural structure should be sensual, and 'schmalz' should be avoided.

Interama is diligently approaching this goal in such a manner. Let us hope that the cup runneth over in the Metropolis of Miami.



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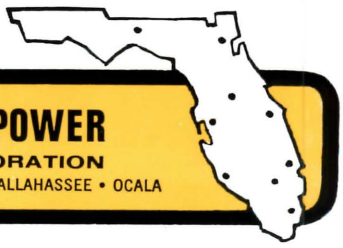

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